

1969

CURRICULUM

N  
365  
C2  
A315  
1969  
gr.7-9

ALTA  
740  
1969  
Gr7-9

CURRGDHT

CURR

Curriculum guide for  
high school

art

DEPARTMENT OF EDUCATION

EDMONTON, ALBERTA



Digitized by the Internet Archive  
in 2012 with funding from  
University of Alberta Libraries

<http://archive.org/details/jhscgart69albe>

## A C K N O W L E D G M E N T

The Department of Education acknowledges with appreciation, the contributions of the Junior High School Art Ad Hoc Curriculum Committee to the preparation of this Curriculum Guide for Art. The Committee operated under the guidance of the Secondary School Curriculum Board.

### Junior High School Art Ad Hoc Curriculum Committee

Mr. R. MacGregor, Edmonton, Chairman

Sister Angela Meyer, Edmonton

Mrs. S. Morrison, Calgary

Mr. B. Deering, Medicine Hat

Mr. H. Kossowan, Killam

Mr. N. Thompson, Edmonton

Mr. R. Morton, Associate Director of Curriculum, Department of Education.



# THE JUNIOR HIGH SCHOOL ART

## CURRICULUM GUIDE

### TABLE OF CONTENTS

	Page
Part I	The Curriculum Outline . . . . . 1
	Introduction and Statement of General Objectives . 1
	The Program of Studies . . . . . 2
Part II	Art Areas (from which material may be selected for modules or combinations of modules). . . . . 6
	Introduction . . . . . 6
	Drawing (Approach I and II) . . . . . 7
	Painting . . . . . 8
	Design . . . . . 9
	Communication Arts . . . . . 12
	Sculpture and Three Dimensional Projects . . . . . 13
	Group Projects . . . . . 14
	Textile Arts . . . . . 15
	Theatre Arts . . . . . 18
	Graphics . . . . . 19
	Plastics and Synthetic Media . . . . . 23
	Ceramics and Pottery . . . . . 26
	Film As An Art Form . . . . . 27
	Environmental Studies . . . . . 28
	Talking About Art (Approach I, II, and III) . . . 30
	Crafts and Craftsmen . . . . . 32
Part III	Evaluation of Art Work . . . . . 33
Part IV	Glossary of Art Terms . . . . . 33
Appendix A	List of Audio-Visual Material Sources . . . . . 35
Appendix B	List of Basic Art Room Facilities . . . . . 36
Appendix C	List of Art Periodicals . . . . . 36



## PART I

### THE CURRICULUM OUTLINE

#### Introduction and Statement of General Objectives:

This curriculum outline for junior high school art is a reflection both of the changing role of the junior high school and of the changing character of its students. The junior high school no longer serves a terminal function in education to any significant extent; all but a handful of students go on to undertake programs in the senior high school. As a result, the junior high school currently fulfills a transitional role in the total educational process.

Various societal influences have lately been conspiring to create in all of us a feeling of involvement in the shaping of our world. The result has been an increased desire to participate, to count in decision-making, to express both approval and disapproval; and these desires have been particularly noticeable in our student population. Children expect to be accepted as maturing people at an earlier age than formerly.

The curriculum outline which follows is therefore concerned with transition periods; on the part of the school, which creates opportunities for developing and building upon experiences gained in the elementary school, and which moreover prepares the student for the senior high school; and on the part of the student, who fluctuates between idealism and cynicism; between self-assurance and acute shyness; between boundless enthusiasm and gnawing frustration, as he grows from a child into a young adult.

In order to hold the interest of this volatile age group, a program which offers variety and flexibility is necessary. The desire of the junior high school student for stability suggests exposure to more in-depth experiences than are usual in the elementary grades. The danger of conformity, always prevalent at this age, requires the counteraction of situations which can promote individual self-expression within the group. The eagerness of the students to explicate and come to terms with their environment, and their enthusiasm for manipulating materials and exploring the possibilities of media, should result in the development of a program which will cater to their creative and critical/appreciative faculties.

Accordingly, the objectives of the program are:

- a. the development of personal satisfaction for the student through his deepening realization that art is a creative and a communicative activity;



- b. the development of the student's capacity to make critical and meaningful decisions in aesthetic matters;
- c. the development of insight by the student on matters relating to his environment;
- d. the development by the student of an awareness of the potential and limitations of various art processes, through direct experience with materials and techniques;
- e. the development by the student of a realization of the common features which all creative activities share.

### The Program of Studies

In an attempt to come to grips with the various problems of limited facilities for art, lack of continuity in courses, etc., units which were at once uniform and flexible were devised. The term "modules" was applied to these units. A suggested module is about eight art periods long; it has been assumed that an art period runs for between thirty-five and forty-five minutes. Single modules or combinations of modules contain a sequence of experiences structured around one theme or art activity.

Teachers are invited to plan their junior high school art programs by developing combinations of modules, according to their particular interests and the facilities which are available to them. Fifteen areas of activity which provide material for the selection and construction of modules or combinations of modules are listed below. These include:

- A. Areas for Basic Experiences, comprising Drawing, Painting, Design, Communication Arts, Sculpture and 3D Projects, and Group Projects.

No matter how limited the facilities, or how meagre the supplies, an art teacher should be able to offer the above basic art experiences. Students undertaking these experiences may arrive in the senior high school with limited knowledge of media, but their training in how to solve art problems imaginatively should give them adequate background for future success in senior high school art courses.

- B. Areas for Expanded Experiences, comprising Textile Arts, Theatre Arts, Graphics, Plastics and Synthetic Media, Ceramics and Pottery, and Film as an Art Form.

These experiences have in common the fact that extensive manipulation of media is called for if their objectives are to be fully



realized. Graphics activities are possible in most schools, and might indeed almost have been included in "Basic Experiences"; plastics and synthetic media, on the other hand, comprise an area in which comparatively little has been done, thus far, at the junior high school level. This area will, however, become much more popular as materials become more readily available. Similar feelings have prompted the inclusion of film as an art form and as a medium for exploration.

C. Areas for Indirect Experiences, comprising Environmental Studies, Talking About Art, and Crafts and Craftsmen.

By introducing these experiences, which are of a non-studio nature, i.e., they are made up of visual/verbal presentations and discussions and do not require that students make anything; the committee recognizes the need, hitherto largely neglected, to give the study a vocabulary and a background which will enable him to discuss art.

Although there is a maximum limit of five modules in any one area which a class can undertake over a three year period, it is possible to arrange modules in any combination (e.g. 1 in Grade VII, 2 in Grade VIII, 2 in Grade IX; or 3 in Grade VII, 1 in Grade VIII, 1 in Grade IX). Furthermore, there is no compulsion to cover the maximum of 5 modules in any single area.

Two examples of possible programs are shown on the next page. Example A typifies the kind of program which a teacher might devise whose interests are general and who wishes to have students cover as many areas as possible in the course of their junior high school careers. The flexibility of the modular system permits large blocks of time to be given over to ceramics, where extended in-depth experience is vital; while an area devoted to discussion, e.g., "Talking About Art", is handled within several single modules.

Example B represents the type of program which might be conducted by a teacher whose interest are in a few specialized areas, or who has no facilities for experiences in ceramics, photography, or similar areas.

Gr. VII	DESIGN	DESIGN	COMMUNICATION ARTS	CERAMICS	TALKING ABOUT ART	DRAWING	M
Gr. VIII	PAINTING	THEATRE ARTS	SCULPTURE	ENVIRONMENTAL STUDIES	GRAPHICS		
Gr. IX	TALKING ABOUT ART	SCULPTURE	TEXTILE ARTS	FILM AS AN ART FORM	DRAWING	GROUP PROJECTS	

EXAMPLE A

Gr. VII	GRAPHICS	ENVIRONMENTAL STUDIES	DESIGN	SCULPTURE			
Gr. VIII	COMMUNI- CATION ARTS	DRAWING	THEATRE ARTS	CRAFTS CRAFTSMEN PROJECTS	GROUP DRAWING		
Gr. IX	DESIGN	TALKING ABOUT ART	PAINTING	GRAPHICS	SCULPTURE		

EXAMPLE B

Examples of two programs devised on the modular system

M marks the limit of one module. 10 modules (each of four weeks) make up a school year. A vertical division indicates one art period. In these examples, it is assumed that two periods per week are given over to art instruction.

The apparent lack of sequence in activities over a one-year period may at first seem to indicate insufficient planning, but it should be emphasized that sequence is still possible within a module or within a combination of modules devoted to one area. Where the program departs from conventional practice is in assuming that there is no single art area which is prerequisite to another. The concepts involved are the same for environmental studies as they are for graphics and a student is thinking within the same framework of art learning, no matter which module he is exposed to. The format, therefore, offers maximum flexibility without loss of structure.

The programs detailed above offer teachers the opportunity to prepare students for the concentrated art programs available to them in the senior high school. The emphasis on design which characterizes the Arts 10 course should prove congenial to junior high school students who have already become familiar with the manifestations of design within specific areas, and who have at the senior high school level an opportunity to synthesize that knowledge.

Additional Note:

It has to be recognized that there are some teachers who follow a concept orientated approach which cuts across art subject areas. For example, in exploring "Mass and Space", the teacher may incorporate drawing, sculpture, and printmaking. Since teachers who attempt this approach generally have considerable experience, they should assume responsibility for the construction of modules or combinations of modules which are concept-orientated. The only stipulation which the committee would wish to make is that the four-week module be used to build the program upon, so that uniformity in program handling is maintained.

## PART II

### ART AREAS

(from which material may be selected  
for modules or combinations of modules)

#### Introduction:

This part includes details of activities which might be conducted within a four-week module, or within a combination of modules dealing with one area. Although a number of possible activities has been drawn up in each area, there is no reason why all these activities should be covered. On the contrary, it is inevitable that variations in material covered will occur as the result of using one or several modules. Also allowances made for slower learners, as well as for those who may wish to follow an enriched program, will result in substantial variations within each module or combination of modules.

This committee has followed the policy of the Curriculum Guide for Art in the Senior High Schools (1968) in including, at the end of each description of assignments, a list of basic and supplementary references for teacher and student use. Art teachers are encouraged to build a basic library of reference books. Some of these are available through the School Book Branch; others may be ordered from the publisher. In order to avoid unnecessary duplication, we have, whenever possible, chosen books which are the same as those suggested in the Senior High School Curriculum Guide.

In most cases, no lists of films, filmstrips, or slides have been included. Instead, teachers are urged to contact those organizations detailed in Appendix A, which have extensive film materials available for distribution. It is also suggested that teachers urge audio-visual coordinators within their school districts to assist them in building up permanent collections of slides and other visual materials. The success of modules using material from the Indirect Experiences area, in particular, rests upon the number and quality of supplementary visual materials available.

Appendix B outlines those facilities which should be basic to a junior high school art room. The list does not reflect ideal conditions, nor is it an exhaustive inventory of art room facilities.

Appendix C contains a list of periodicals which the art teacher may wish to order for the art room or for the school library.

DRAWING  
(Approach I)

Possible

Objectives: To assist the student in gaining insight into his environment; to assist the student in realizing the power and scope of line, texture, and value as individual elements and as elements in total composition.

Possible

Materials: Pencils, charcoal, wax crayon, felt pens, straight pens, bamboo sticks, India ink, chalk, conté, brushes, cartridge paper, newsprint, manilla bristol, sugar paper, cardboard or plastic skeleton.

Activities

might be drawn from: Experimentation with formal elements  
a. creation of variety in line  
b. creation of areas of concentration by intersection of lines or by using clusters of dots  
c. creation of rhythmic linear patterns  
d. creation of interruptions in regular patterns  
e. creation of textural effects.

Continuous line drawing, contour drawing of simple objects, quick sketches of single objects.

Drawing to create the illusion of volume and depth, by overlap, placement, relative size, variations in value.

Exercises in composition, by drawing, by cutting out and rearranging, by selecting and transforming.

Outdoor sketching, to develop the ability to simplify, rearrange, eliminate material from, or add materials to a composition.

Basic

reference: Røettger, E. and D. Klante, Creative Drawing--Point and Line, N. Y., Reinhold, 1964.

Additional

reference: Collier, G., Form, Space, and Vision (2nd edition), N. Y., Prentice Hall, 1966.



## DRAWING

### (Approach II)

Possible  
Objectives: To assist students in becoming fluent in developing their individual perceptions through drawing the human figure.

Possible  
Materials: (As for Approach I)

Activities  
might be  
drawn from: Drawings illustrating the actions of walking, running, creeping, kneeling, lifting, etc.

Drawings of parts of the human body, through the use of resource materials and student models.

Sports drawings, from memory and from live models, e.g. the result of sketching trips to the gymnasium.

Caricatures, exploiting over-emphasis of features in figures and situations within the student's environment.

Cartoons, in which original comic figures are created, and individual or group comic strips presented.

Figure groupings, of two or more figures, in action and in repose.

Figures drawn to characterize an emotion or mood.

Portraiture and self-portraiture.

Silhouette drawings.

Basic  
reference: Kaupelis, R., Learning to Draw, N. Y., Watson-Guptill, 1968.

## PAINTING

Possible  
Objectives: The encouragement of the expression of experience in a manner most compatible with the individual's interests and personality. The student is presented with extremely flexible media through which he may solve visual and aesthetic problems.

Possible

Materials: Tempera, water color, oil pastels, acrylic paints, oil paints, house paints and enamels. Soft and stiff bristle brushes, paper, masonite, tentest, plywood, canvas. Sponges, cloths, etc. may also be used to apply paint.

Activities  
might be  
drawn from:

Paintings using landscape and cityscape for ideas. Students should be encouraged to try for the expression of mood or atmosphere; to be selective in their choice of subject matter; to use the paint as a means of achieving depth, overall unity, and variation in texture.

Paintings using natural forms for ideas. Students should look for possible rearrangement of forms to exploit an idea, and should experiment with scumbling, stippling, spatter work and glazing.

Paintings using the human form for ideas. Students should look for ways in which the human figure may be complemented by use of significant background details, particular color combinations and effects, by surface treatment, and by paint application.

Paintings which are non-representational. Students should experiment with color to find out which combinations of colors produce advancing and receding color areas, how kinetic effects may be produced, and how the eye may be deceived by color manipulation.

Basic

reference: Petterson, H.H., and R. Gerring, Exploring With Paint, N. Y., Reinhold, 1964.

Additional

reference: Randall and Halvorsen, Painting in the Classroom, N. Y., Davis, 1962.

## DESIGN

This area is concerned with the study of geometric and free forms, with the exploration and analysis of these forms, and with their adaptation for use as structural and decorative elements.



Possible

Objectives:

Development in:

- a. Organization - the student should become aware of suitability, function, and integration as vital ingredients in design.
- b. Production - the student should have the opportunity to gain experience with various art materials and media so that he is eventually able to select the medium or material best suited to the needs of any design project.
- c. Evaluation - the student should become conscious of the worth of his design by applying criteria for its evaluation which are consistent with the project undertaken.

Possible

Materials:

Basic exercises

- pencils, paper, tempera, or other water color paints, construction paper.

Collage

- various papers, burlap and assorted fabrics, ticket stubs, doilies, straws, wood, netting, paper cups, shells, etc. etc.

Photo montage

- periodicals and newspapers, mucilage, scissors.

Mosaic

- acorns, seeds, cereals, wood scraps, ceramic tiles, paper, grout, cement.

Stained glass

- tissue, construction paper treated with linseed oil, scrap glass.

Hangings and Screens

- wools and threads, burlap, scrap wood or metal, tinfoil.

Activities

might be

drawn from:

Basic exercises in color to clarify the roles of hue, chroma, and value.

Basic exercises in line, mass and space, and figure/ground relationships.

Basic exercises in the effects of proximity, similarity, and continuity of forms.

Exercises involving designs based on plant forms, mechanical forms, geometric forms, animal and bird forms, microscopic forms, etc.

Exercises in collage, which may have specific themes, using found objects.

Photo montages, using existing photographs from periodicals, cutting and recombining.

Mosaics, using cut paper, lino, seeds and cereals, ceramic tiles, vinyl tile, mosaic tile, stones and pebbles.

Stained glass projects (or synthetic stained glass, e.g. colored tissue, stained plexiglass).

Wall hangings and screens in various media.

Other areas for exploration: leatherwork, jewelry, basketry.

Basic

- references: Anderson, D., Elements of Design, N. Y., Holt, Rinehart and Winston, 1961.
- Rowland, K., Looking and Seeing (Series), Ginn and Co., 1968.

Additional  
references:

- Arvois, Edmond, Making Mosaics, N. Y., Sterling, 1964.
- Janis, H. and R. Blesh, Collage: Personalities, Concepts, Techniques, N. Y., Chilton, 1967 (revised edition).
- Laliberte N. and S. MacIlhany, Design and Construction: Banners and Hangings, N. Y., Reinhold, 1966.
- Mattil, E., Meaning in Crafts, Englewood Cliffs, N.J., Prentice Hall, (2nd edition) 1965.

## COMMUNICATION ARTS

Possible

Objectives: To gain insight into the factors involved in composing and producing a communicative design; to acquire and to appreciate some of the various techniques used in contemporary design for communication.

Possible

Materials: Brushes (bamboo, sable, lettering); speedball or similar pens and nibs; terpera, showcard color; a variety of papers, showcard board.

Activities might be drawn from: Analysis of the constituents of communication--legibility, comprehensibility, essentials and redundancies, cultural factors, optimum size, etc. This analysis may take place prior to, concurrent with, or subsequent to practical projects.

Practical projects include:

- a. Experimenting with letter forms, combining word and image, developing letter forms which re-echo the idea (as in the use of spiky letter forms to spell the word "sharp"), creation of new letter forms or ideograms.
- b. Exercises with mechanical or ready-to-use letter forms (e.g., Letraset). Combinations of mechanical and hand-drawn letter forms.
- c. Experiments with color for readability and impact.
- d. Projects undertaken in poster making, trade symbol and monogram design.
- e. Projects undertaken in conjunction with school newspapers and annuals.
- f. Projects involving the creation of new signs and symbols for specific events.
- g. Projects in package design and construction, and in display layout and construction.
- h. Projects involving the use of 35mm slides, film-strips, 8mm films, etc. for visual presentations involving sequence, for commercial, instructional or service communication.

- Basic  
reference: Cataldo, J. W., Lettering, A Guide To Teachers,  
Worcester, Davis, Revised Edition, 1965.
- Additional  
references: Ballinger, R. A., Lettering Art in Modern Use,  
N. Y., Reinhold, 1965.
- Cataldo, J. W., Graphic Design and Visual Communication,  
Scranton, International, 1966.

### SCULPTURE AND THREE-DIMENSIONAL PROJECTS

- Possible  
Objectives: To encourage the development of flexible and adaptable  
ways of thinking; and to provide students with the  
opportunity to gain experience in sculptural techniques.
- Possible  
Materials: Sand, plaster, soap, found objects, parowax, vermiculite,  
tin, pariscraft, papier mâché, wire, cardboard, paper,  
solder.
- Activities  
might be  
drawn from: 2-D linear exercises in space-enclosure (pencil on  
paper).
- Texture collage: on a flat surface, or grouped round  
a stem in a totemic arrangement.
- Relief; sand-casting or casting in plaster.
- Environmental relief: assemblage of found objects  
on one common theme, presented as a diorama or as a  
walk-in sculpture.
- Sculpture with base predominating: Design for a sculp-  
ture court, using soap sculpture, possibly simulated  
water areas, etc.
- Monolithic mass: carving in plaster and vermiculite.
- Concave/convex: paper sculpture or tin sculpture.
- Penetrated form: Plaster, or pariscraft, or papier  
mache on a wire frame.
- Planar: stabile (cardboard)

Planar/linear: mobile.

3 D Linear: wire sculpture.

Basic

reference: Andrews, Michael, Sculpture and Ideas, For School and Camp Programs, Englewood Cliffs, N. J., Prentice Hall, 1965.

Additional  
references:

Johnson, P., Creating With Paper, Seattle, U. of Washington Press, 1958.

Kranz, S. and R. Fisher, Design Continuum, An Approach to Understanding Visual Forms, N. Y., Reinhold, 1966.

Meilach, D. Z., Creating with Plaster, Chicago, Reilly & Lee, 1966.

Roettger, E., Creative Clay Design, N. Y., Reinhold, 1963.

#### GROUP PROJECTS

Possible

Objective: Systems analysis is a technique employed in most major industrial and commercial organizations. By using systems analysis, the students may isolate an individual question within the larger system, and provide for the solution of a problem in a logical and sequential manner.

Consider:

What are the criteria by which the success of the project will be judged?

What are the limitations on the project, the permissible variety of forms to be used?

What is the maximum amount of information available on the subject being tackled?

On these bases, a model is then constructed, and refined in response to the following questions:

Are results consistent with the limitations set up?

Are adjustments necessary in light of observation of the model (either by visual observation or by active testing)?

In the case of alternative solutions, which model most closely approximates the criteria initially set up?

Possible

Activities: Design for a holiday camp; a summer home; a children's playground; an exhibit for a trade fair; a stage set; a piece of furniture; a shopping mall; a series of publicity devices (e.g. decals, labels, letterheads, etc.) for a commercial organization.

## TEXTILE ARTS

Possible

Objectives: Students are encouraged to become aware of the use of fabrics in their everyday lives, and to note how fabrics lend color and texture to our world. Through direct experience with fibres, wools, and threads, students come to realize how these color and textural effects may be achieved and employed in a decorative manner, and how interesting surface may be built up.

### A. WEAVING

Possible

Materials: Scrim, scissors, yarn, string, wooden frame, cotton mesh, raffia, burlap, cardboard, ribbons, needles, shuttles.

Activities might be Weaving with paper.

drawn from: Weaving into scrim, cotton or burlap.

Weaving over a solid piece of cardboard; weaving on a cardboard frame, integrating various materials such as raffia, string, grasses; weaving around a circular piece of cardboard.

Weaving on a wooden frame, constructed from an apple crate or built up from strips of wood. Exploration of different combinations--two over, one under, three over, etc.; loosening and tightening the weave.

## B. TIE DYEING

Possible

Materials: Dye, string, cotton, hot plate, found objects, dyeing dish.

Activities  
might be

Folding cloth and dip-dyeing.

drawn from:

Tying string tightly around folds and puckers, or "ears" in the cloth, dyeing, then re-dyeing as often as required.

Tying found objects into the cloth and dyeing.

Tying waterproof materials into the cloth to be dyed.

Dyeing in a mixture of dyes.

Tying knots in the materials, then dyeing.

## C. BATIK

Possible

Materials: Dyes, enamel dish for dyeing cloth, beeswax and paraffin wax, double boiler for wax, hot plate or heating ring, brushes, stretching frame, cotton, silk or linen, rubber gloves.

Activities

might be

drawn from:

Constructing wall hangings or decorative panels, making use of repeated waxings and dyeings.

Making all-over or free-form patterns suitable for drapes, garments, etc.

Making use of crackle effects in conjunction with the above activities.

Batik substitutes may be used as projects in their own right, or as preliminary activities to the above list. Suggestions include tempera batik, in which a tempera paint design is applied, then coated overall with india ink, let dry, and then held under a tap until the inked areas covering the paint float free. Also, crayon batiks may be created, in which crayon is used instead of wax, paper instead of cloth, and paint instead of dye. Rubber cement may also be applied to paper, painted over with paint or ink. Flour and water paste or wallpaper paste may also serve as wax substitute..



#### D. STITCHERY

Possible

Materials: Needles of various sizes; background material; burlap, linen, drill; yarns, threads; frame or embroidery hoop; found objects, e.g., bones, twigs, stones, etc.

Activities  
might be  
drawn from:

Exploration of some basic stitches and combinations of threads.

Use of stitches to create textures, build patterns.

Use of found objects as integral parts of stitchery compositions e.g., sections of bone to create circular or cell-like forms.

Use of the environment e.g., animal and vegetable forms, "cityscapes", scaffolding as stimulus material for stitchery wall hangings.

#### E. APPLIQUE

Possible

Materials: Various cloths, fabric, scissors, paste.

Activities  
might be  
drawn from:

Combinations of various art forms on fabric; use of gauze, organdy or other sheer materials as overlays; use of smooth and ragged contours; combination of applique and stitchery activities.

#### F. PRINTING ON FABRIC

These activities may combine techniques covered in the "Graphics" module with tie-dyeing, batik, and stitchery, with the aim of producing richly textured and interestingly surfaced fabrics.

Basic

reference: Amon, M. and R. Rawson, Handcrafts Simplified,  
Bloomington, Illinois, McKnight and McKnight  
Publishing Co., 1961.

- Additional references:
- Krevitsky, N., Batik Art and Craft, N. Y., Reinhold, 1964.
- Krevitsky, N., Stitchery Art and Craft, N. Y., Reinhold, 1966.
- McCalls Magazine, "Needlework" (published twice a year).
- Proud, N., Textile Printing and Dyeing, N. Y., Reinhold, 1965.
- Rainey, S., Weaving Without a Loom, Worchester, Davis, 1966.

#### THEATRE ARTS

- Possible Objectives: The development in the student of a deepening realization of the common features shared by all creative activities; the development of increased insight on the part of the student into the visual problems faced by the set decorator and by the theatre director.
- Possible Materials: Papier mâché ingredients; wire, wood, basic carpentry tools, house paints or enamels; tape recorder and projectors (slide and film).
- Activities might be drawn from:
- Mask-making; the significance of the mask historically; the making of masks.
- Puppetry; the creation of puppets or marionettes; and the construction of a puppet stage.
- Stage sets and set design; the study of the various requirements of directory for TV and stage presentations. Visits to TV studios or local theatres. The construction of sets to scale. The design and painting of scenery in conjunction with drama presentations within the school.
- Projects in combining sets, light effects, and music, The design of "total" environments for instrumental groups, or for dance groups, or for "total theatre" presentations.

Costume design for theatrical presentations. These may later be made up by the Household Economics department and incorporated in student drama presentations.

Designs for carnival floats, pageants, etc.

References: Adix, Vern, Theatre Scenecraft, Anchorage, Ky., Children's Theatre Press, 1957.

Educational Puppetry Association, Eight Plays for Hand Puppets, Boston, Plays Inc., Edited by A. R. Philpott, 1968.

Gillete, A. S., An Introduction to Scenic Design, Harper and Row, 1967.

Inverarity, Bruce, Manual of Puppetry, Binfords, 1938.

Parker, W. O., and H. K. Smith, Scene Design and Stage Lighting, N. Y., Holt, Rinehart and Winston, 2nd edition, 1968.

## GRAPHICS

### Possible

Objectives: Through experimentation in new fields and techniques, the nurturing of:

- a) appreciation of the individual characteristics of each medium;
- b) self-confidence and pleasure in process.

### Possible

Materials: Simple press--purchased, made, or improvised (e.g., washing machine wringer); spoons; stapler, tacks, pins; gummed or masking tape; scissors and knives; bonding cement, stiff cardboards; shellac, varnish, or plastic coating material; drying racks; saws, files, metal shears, drill, nails, hammer, sandpaper, steel wool; newspapers, rags, and paper towels; printing ink, acrylic or oil paint, finger paint; appropriate thinner for ink or paint; several brayers and brushes, sponges; newsprint; variety of printing papers; oil or wax crayons; several sheets of metal, glass, plastic, oilcloth, shellaced board or cardboard for rolling ink or paint on; cans or other containers for mixing paints and use with thinners.

#### A. RELIEF PROCESS

Possible

Materials: Natural objects--a collection of leaves, bark, mosses, pebbles, bones, etc.

Prepared surfaces--an assortment of printing surfaces--vegetables, textured papers and textiles, pieces of wood, plasticine, sponge, cork, string, foil, rubber, plastic, paper tubes, etc.

Carved surfaces--linoleum and/or wood for carving, linoleum or wood carving tools.

Activities  
might be  
drawn from:

Printing from natural objects, inked and printed.

Printing from prepared surfaces--cardboard, rubber, string, wire, sandpaper, textured papers and textiles, sticks, buttons, plasticine, cork, glue, applied to a cardboard or wood block, inked and printed.

Printing from carved surfaces--carved linoleum, wood, plaster, styrofoam, inked and printed.

#### B. STENCIL PROCESS

Possible

Materials: Spray, spatter and stipple method--insect sprayer or pieces of screen. stiff bristled brushes, pins; foil, heavy waxed paper or other stencil paper.

Simple silk screen printing--cardboard or wood for frame, block-out materials (wax crayon, shellac, varnish, glue, or tusche) and appropriate solvent, cloth for screen (silk, organdy, crinoline, or marquisette), squeegee (cardboard, plastic, rubber, or wood).

Activities  
might be  
drawn from:

Stencils are cut with razor blades or Xacto knives, and paint is then sprayed, spattered, or stippled through the stencil.

Simple silk screen printing--cardboard or simple wood frame used with (a) paper block-out, (b) wax crayon, shellac, varnish, glue, or tusche block-out, (c) film stencils.

### C. PLANOGRAPHIC PROCESS

Possible  
Materials: Rubbings--an assortment of objects suitable for taking  
rubbings.

Simple paper lithography--sketchmaster plate; rubber  
cement; cotton swabs; lithographic crayons, pencils,  
and/or tusche; lithographic plate solution.

Activities  
might be  
drawn from: Rubbings--made with pencils, crayons, or ink and  
brayer, from natural objects and other environmental  
objects.

Monoprinting--simple paper lithography.

### D. INTAGLIO PROCESS

Possible  
Materials: Scratchboard and/or crayon etching--scratchboard  
(purchased or made by students with India Ink brushed  
on gloss-covered stiff paper); needle-like tool.

Dry point--metal, plastic, or other scratchable non-  
absorbent materials for plates; sharp needle-like tool.

Engraving--metal, plastic, paper, or plaster plate,  
burin or graver (purchased or made by students from  
nails, small chisels, screwdrivers)

Etching--asphaltum or stop-out varnish; solvent;  
aluminum plate (approx. 20 gauge); etching acid for  
aluminum (purchased at hobby shops); needle-like tool;  
glass or enamelled tray to hold acid solution; soft  
brushes.

Aquatint--as for etching, plus resin and denatured  
alcohol.

Mezzotint--as for etching.

Activities  
might be  
drawn from: Scratchboard drawing, crayon engraving.

Dry point on plastic, aluminum, zinc, or linoleum  
ground.

Engraving on plastic, aluminum, zinc, or linoleum  
ground.

Etching on aluminum plate.

Aquatint on aluminum plate.

Mezzotint on aluminum, copper, zinc plate.

#### E. PHOTOGRAPHIC PROCESS

Possible

Materials: Light-sensitive paper and appropriate developer and fixer; variety of transparent and translucent materials; trays for solutions; light source.

Activities  
might be  
drawn from:

Photograms and/or blueprints

- a) stencil method combined with translucent or open-textured materials.
- b) scratchboard technique or ink drawing on thin plastic sheet or glass, or on translucent paper.

Basic

reference: Andrews, M., Creative Printmaking, Toronto, Prentice Hall, 1964.

Additional  
references:

Auvil, Kenneth W., Serigraphy: Silk Screen Techniques for the Artist, Toronto, Prentice Hall, 1965.

Erickson, Janet, Block Printing on Textiles, New York, Watson-Guptill, 1961.

Heller, Jules, Printmaking Today, New York, Holt, Rinehart and Winston, 1958.

Rasmusen, H., Printing with Monotype, Toronto, Chilton, 1960.

Silsby, Wilson, Etching Methods and Materials: A New and Simplified Technique, New York, Dodd, Mead, and Co., 1943.



## PLASTICS AND SYNTHETIC MEDIA

### Possible

**Objectives:** The exploration of new and unfamiliar media, in order to determine their potentialities, is the main purpose of these activities. Synthetic media are extremely flexible and adaptable both to traditional and to new processes.

### Possible

**Materials:** Acrylic modelling paste; extender or medium; acrylic gel; polyvinyl acetate binder; acrylic sheets (plexi-glass, etc.); styrofoam; urethane; cellulose joint filler; acrylic paint.

**Activities  
might be  
drawn from:**

#### Painting

- a. Texture painting--on cardboard or board.
  - i. for glazing technique--modelling paste made by mixing extender and filler is used for texture, then color is added to the acrylic extender and applied to the textured surface.
  - ii. color mixed directly with modelling paste.
  - iii. collage painting--extender used for binding objects to a surface.
- b. Translucent paintings.
  - i. slides, overhead transparencies or stained glass effects.
    - transparencies from magazine reproductions--extender picks up printing ink from good quality magazines, then paper is soaked off them, leaving a "transparency".
    - extender used as binder or a ground for other incorporated materials, such as theatrical gels.
  - ii. extender plus transparent paints is applied to acrylic sheets or to glass.
- c. Painting with inexpensive acrylic paint made from extender plus powdered or liquid tempera.
  - i. used in gel consistency.
  - ii. used diluted with water.



- d. Painting (acrylic sheets)
  - i. sheets used as a transparent ground for acrylic paint.
  - ii. translucent paintings which may be combined with lights.
- e. Painting (Cellulose Joint Filler)
  - i. used as a ground preparation and as an adhesive in paintings and collages.

#### Sculpture

- a. Modelling paste--extender plus a filler, and tempera or acrylic paint, if desired. (Fillers such as sand, asbestos powder, marble dust or chips, whiting, etc. can be used.)
  - i. over cardboard constructions or reliefs.
  - ii. over wire sculptures.
  - iii. over styrofoam constructions or reliefs.
  - iv. over multi-media sculptures or reliefs.
  - v. over cloth or other soft or pliable material.
  - vi. over wooden constructions or reliefs.
  - vii. over leather.
- b. Modelling paste used as a casting material.
  - i. without filler for transparent effects.
  - ii. with filler for opaque or colored effects.
- c. Sculpture (acrylic sheets)
  - i. constructions with pieces cut by saw--welded together with acetone or by use of screws.
  - ii. carved sculpture.
  - iii. heat formed sculpture.
  - iv. transparent screens, "stained glass".
- d. Sculpture and relief (cellulose joint filler)
  - i. over paper.
  - ii. over textiles.
  - iii. over wire, wood, cardboard constructions.

## Graphics

### a. Collotypes

- i. extender used as an adhesive.
- ii. modelling paste for built-up reliefs.
- iii. ink--extender or white glue plus tempera or other non-oily color.

### b. Etching

- i. modelling paste spread on a piece of cardboard or board to make a plate.

### c. Graphics (cellulose joint filler)

- i. for use in collotypes and etchings as with Mosaics and "Stained Glass".

## Mosaics and "Stained Glass"

- a. Grout--modelling paste plus color.
- b. Leading--modelling paste plus color.
- c. Tesserae--made with extender plus color and filler if desired.
- d. Laminations--made by glueing materials between layers of extender.

## Textiles

- a. Stencil method--using extender plus tempera.
- b. Painting method--painting directly on the fabric.
- c. Batik method--acrylic paints used in place of cold water dyes.

## Wall Hangings

- a. Transparent shapes made of hardened extender (may be colored) woven into warp stretched on sticks, cards or looms.

## Etching and Engraving (acrylic sheets)

- a. cutting directly into the sheet.

## Carving (styrofoam and urethane)

- a. can be covered with modelling paste

## Constructions (styrofoam and urethane)

Basic  
reference: Newman, T., Plastics As An Art Form, N. Y., Chilton,  
1964.

Additional  
references: Roukes, N., Sculpture in Plastics, N. Y., Watson-  
Guptill, 1968.

Woody, R., Painting With Synthetic Media, N. Y.,  
Reinhold, 1965.

### CERAMICS AND POTTERY

Possible  
Objectives: Through direct experience with a material, students  
are enabled to appreciate both its limitations and its  
strengths, and to give expression to their ideas in an  
area which frequently combines function and decoration.

Possible  
Materials: Clay, plaster, polythene for keeping ceramics moist,  
assorted modelling tools.

Activities  
might be  
drawn from:

introduction, basic vocabulary, basic techniques (e.g.  
wedging, texturing), information on storage, etc.

Pinch and coil pots.

More complex decoration, e.g. applique, sgraffito,  
cameo, resist.

Glazing and firing procedures.

Glazing of pinch and coil pots, using dipping or brushed-  
on glazing.

Slab pottery project, using decoration of type mentioned  
previously.

Forming clay over objects, e.g. bowls, rocks; also in  
combination with slab, coil, etc. to form large pot.

Ceramic jewelry.

Ceramic tiles. Either individual tiles, using combina-  
tion of intaglio and relief; or common theme given to  
group to form a ceramic screen or mural; or individual

three dimensional projects using small tiles grouped around a central wooden core.

Uses of grog (pulverized fired clay). Making a space-enclosing ceramic form.

Using pierced form with light source and background to make environmental sculpture.

Ceramic sculpture--figurine, animal form, etc.

Basic

reference:

Nelson, G., Ceramics, A Potter's Handbook, N. Y., Holt, Rinehart and Winston, 1966.

Additional

references:

Kenny, J., The Complete Book of Pottery Making, Philadelphia, Chilton, 1949.

Rhodes, D., Clay and Glazes for the Potter, Philadelphia, Chilton, 1959.

## FILM AS AN ART FORM

Possible

Objectives:

To acquaint students with the particular qualities and characteristics which film possesses in expression and communication; to give students the opportunity to experiment with film equipment and processes.

Possible

Materials:

Simple camera and accessories; super 8mm movie camera and accessories; slide making materials; projectors and screens.

Activities

might be  
drawn from:

Making a sequence of slides or photographs taken with a simple camera to show a variety of aspects of one object. Variations can be achieved through uses of different lens arrangements, different lighting and different angles.

Making a series of outdoor photographs in black and white or color which are linked together or related in some way.

Making non-photographic slides by placing materials (thread, grass, tissue, etc) between layers of clear film or glass, or by using felt pens and transparent inks directly on clear film.

Using super 8mm movie camera to film a single object using camera techniques such as variation in length of shot, variation of camera angles (panning, tilting, zooming).

Using single frame techniques or editing techniques to achieve special effects--e.g. animation.

Use of movie camera to make a short film expressing a single theme or a "story" with closely related sequences. This may be done as a group and should involve careful planning and research before the shooting is done and imaginative editing afterward..

References: There are many how-to-do-it books on photography. Teachers might find the following helpful:

Freytag, H., Reinhold's Photo and Movie Book, Reinhold, N. Y., 1964.

Baddeley W., The Technique of the Documentary Film Production, Saunder, Toronto, 1963.

Also pamphlets by Kodak etc., available at photography stores.

## ENVIRONMENTAL STUDIES

Possible Objectives: To encourage the student to consider the impact of various forces and media which shape our environment, and to promote discussion on ways in which tomorrow's society might cope with problems which have developed within our present environment.

Possible Materials: This area is composed of discussion situations. It is not intended that students engage in the making of projects; therefore, no materials for students are listed. Teachers may find that the use of models and other aids is beneficial in promoting class discussion.

Activities  
might be  
drawn from:

Discussion/presentation on "Communication".

- a. Television
- b. Film-making
- c. Advertising
- d. Packaging design

Discussion/presentation on "Our Environment"

- a. Community and urban planning and problems.
- b. Architecture--as an art form, and as a functional unit.
- c. Home design, interior design, landscape and environment design.
- d. Furniture and appliance design.
- e. Industrial and mechanical design.
- f. Clothing and fabrics.

Discussion and presentation on "Attitudes to art forms".

- a. What makes a person react to an art product?
- b. How does our culture condition us? (May include contributions by Movie, Drama, English or Social Studies Departments.)
- c. How can we determine which changes are "best" for our environment?

The module(s) may culminate in an individual project by each student, based on information collected during the previous lessons, or as the result of independent activity. As noted above, this should be in the nature of a verbal, visual/verbal, or written presentation, rather than an "art-making" project.

Basic  
reference:

Neice, R. C., Art: An Approach, (Workbook), Dubuque, Brown, 1963.

Additional  
references:

Moody, E. (ed), Decorative Art in Modern Interiors, Toronto, General Publishers (annually), 1968/69.

Ogilvie, D., Confessions of an Advertising Man, (paperback), Don Mills, Saunders.

Pye, D., The Nature of Design, (paperback), Reinhold, 1964.

Schineller, J., Art--Search and Self-Discovery,  
Scranton, International, 2nd edition, 1968.

Stolnitz, J., Aesthetics, N.Y., MacMillan, 1965.

Faulkner, Ziegfeld, Hill, Art Today, Holt, Rinehart  
and Winston, 4th edition, 1963.

### TALKING ABOUT ART

Possible

Objective:

This area is composed of lecture/discussion situations. It is reminiscent of the traditional Art History program, but its object is to promote discussion on themes which were important enough to recur in the work of several artists, rather than on the strictly chronological scheme usually followed. It is recognized that many teachers introduce art history obliquely to their classes in clarifying or exemplifying a point arising from a practical problem. In this case, however, students and teachers have the opportunity to discuss in depth the world of the artist.

Activities  
might be  
drawn from:

#### Approach I (Humanistic)

Suggested themes:

##### A. Man the Hunter

Examples of slides or reproductions for possible use:  
Sahara rock painting of a hunt; Pharaohic frieze  
detail; Paul Kane's "Buffalo Hunt"; Delacroix' "Arabian  
Lion Hunt"; Breughel's "Hunters in the Snow".

Questions for consideration: What does each slide  
show--detachment or involvement on the part of the  
artist; sympathy for the hunter or the hunted; concern  
for the environment; desire to engage the viewer?

##### B. Man and God

Examples of slides or reproductions for possible use:  
Polynesian idol; Rouault's "Christ"; statue of Buddha;  
Michelangelo's "Creation of Adam".



Questions for consideration: What attitudes toward the Deity are expressed? Fear? Awe? How is the sense of "distance" created between man and Deity? By relative size? By the appearance of indifference on the part of the God-figure?

#### C. Man and His Work

Examples of slides or reproductions for possible use: Hogarth's "Shrimp Girl"; Degas' "Women Ironing"; Van Gogh's "Potato Eaters"; Clouet's "Francis I".

Questions for consideration: How does an artist attempt to sum up a subject's lifetime experiences in one presentation? To what extent does the artist employ propaganda techniques?

#### Approach II (Comparative)

##### A. The 1960's, B.C. and A.D.

A comparison of pop art and Egyptian freizes, to answer the question "Why would anyone want to make pictures of the community he lives in?"

##### B. 1490 and 1890

A comparison of Italian Renaissance art and French Impressionism.

#### Approach III

(What do people do when they make art?)

They dream dreams.

They investigate their personal feelings and emotions.

They reflect on past experiences.

They comment on society, politics, and economics.

They commemorate important events.

Basic

reference:

Feldman, E. B., Art as Image and Idea, New Jersey, Prentice Hall, 1967.

Additional  
references:

Canaday, J., Embattled Critic: Views on Modern Art,  
N. Y., Farrar, Strauss and Giroux, 1962.

Canaday, J., Mainstreams of Modern Art, David to  
Picasso, N. Y., Simon and Schuster, 1959.

Janson, H. W., History of Art, N. Y., Abrams, 1962.

Knobler, N., The Visual Dialogue, An Introduction to  
the Appreciation of Art, N. Y., Holt, Rinehart and  
Winston, 1968.

CRAFTS AND CRAFTSMEN

Possible  
Objectives:

It is recognized that there are many teachers in the province who have interests in certain areas which would be of undoubted benefit to the art education of their students, and who do not have the opportunity to develop these areas within the framework of the conventional art program. This area is, therefore, designed primarily for the accommodation of these teachers, and while subjects have been suggested below, it is left to the discretion of the teacher to develop the module as he sees fit. The module is to be built around a lecture/discussion situation.

Suggested  
Subjects:

A. Sequential

Pottery and ceramics (neolithic to present day).

Furniture (neolithic to present day).

Weaponry (neolithic to present day).

Jewelry and ornament (neolithic to present day).

B. Cultural

Crafts of the North American Indian.

Eskimo crafts.

Medieval crafts.

Pioneer and habitant crafts and Canadiana.

Central and South American crafts.

Ukrainian arts and crafts.

C. Individual

Study of selected craftsmen and their work, e.g.  
Cellini, William Morris, Charles Eames.

References: At the discretion of the teacher.

### PART III

#### EVALUATION OF ART WORK

Evaluation should be the result of continuous interaction between teacher and student. Evaluation should be cumulative, and the results of this cumulative evaluation should be recorded at the end of each module or combination of modules. It is recognized that each teacher will have his own criteria for evaluation. Teachers ought to make these criteria clear to their students, be consistent in the administration of these criteria, and adopt an open-ended attitude to the matter of evaluation, in the knowledge that it is a highly complex and multi-faceted domain.

### PART IV

#### GLOSSARY OF ART TERMS

Applique:	A process involving laying or glueing pieces of fabric or other material on a ground.
Aquatint:	A method of engraving which results in tonal rather than linear effects.
Brayer:	Rubber (or similar material) roller used in printmaking.
Contour (drawing):	Drawing which is undertaken to reveal variations in surface.

- Figure/ground relationships: How a form (or figure) appears against a background (or ground). Placing a form on a background results in a combination of positive shape (described by the form) and negative shape (described by the background).
- Grog: Pulverized fired clay.
- Intaglio (process): A process in which a plate is grooved or engraved, inked, wiped and run through a press.
- Kinetic: Moving; concerned with motion.
- Letraset: A commercial kit consisting of sheets of letters which are transferable by rubbing them with a pencil.
- Lithography: A process involving drawing upon a stone or a zinc plate with a greasy crayon.
- Mezzotint: Like aquatint, a method of engraving, resulting in tonal effects. The process by which these effects are achieved differs from that used in aquatint.
- Monolithic: Formed from a single block.
- Planar: Pertaining to or concerned with flat surfaces or planes.
- Planographic (process): A process involving printing from a flat surface.
- Relief (process): A process in which the raised surfaces of a plate or block are inked and printed.
- Scrim: Thin canvas.
- Sgraffito: A method of decoration in which a painted or glazed coating is scratched through to reveal the surface underneath.
- Stabile: A static construction (as opposed to mobile).
- Stencil (process): A process in which a surface is cut through; following which paint is squeezed or stippled through the aperture.

APPENDIX A

AUDIO VISUAL MATERIALS SOURCES

Suggested sources for brochures and catalogs of films on art suitable for inclusion in the Junior High School Art Program.

Educational Film Distributors, Ltd.  
191 Eglinton Avenue, East  
TORONTO 12, Ontario

British Information Services  
301 Imperial Bank Building  
Jasper Avenue  
EDMONTON, Alberta

Canadian Film Institute  
1762 Carling Avenue  
OTTAWA 13, Ontario

Canadian Centre for Films of Art  
c/o National Film Board of Canada  
150 Kent Street  
OTTAWA, Ontario

Division of Visual Instruction  
Department of Extension  
University of Alberta  
EDMONTON, Alberta

Arts and Crafts Division  
Cultural Development Branch  
Room 424, Legislative Building  
EDMONTON, Alberta

Audio Visual Services Branch  
Department of Education  
Administration Building  
EDMONTON, Alberta

## APPENDIX B

### ART ROOM FACILITIES

Facilities in the art room should include:

- Extensive display areas (tackboard walls, shelves, tack-strip, cases).
- Extensive storage space for supplies and for on-going projects.
- Black-out facilities.
- Adequate power facilities.
- Sinks with wide drains or sand traps.
- Screen for overhead projector/slide projector, etc.
- Chalkboard--fixed or portable.
- Ceiling hooks for hanging displays.
- Counter space.
- Workspace for large projects (e.g. murals).
- Bookshelf and magazine rack.
- Portable bins and storage cupboards.
- Flat topped desks or tables.

A full statement of desirable facilities for an art room may be obtained by consulting the Alberta Department of Education Curriculum Guide for Senior High School Art.

An alternative source is the NAEA publication, "Planning Facilities for Art Instruction", available for \$2.00 from the National Art Education Association, 1201 - 16 Street, N.W., Washington 6, D.C., USA.

## APPENDIX C

### LIST OF ART PERIODICALS

The following periodicals are recommended for purchase by the school librarian, or by the art teacher for inclusion in the art room resource area: School Arts

Artist Junior  
Ceramics Monthly  
Arts Canada  
Crafts Horizons



N 365 C2 A315 1969 GR-7-9  
CURRICULUM GUIDE FOR JUNIOR HIGH  
SCHOOL ART --

39844356 CURR HIST



## DATE DUE SLIP

[illegible]

N 365 C2 A315 1969 gr.7-9  
Curriculum guide for junior  
high school art. -

39844356 CURR HIST

CURRICULUM GUIDE

## For Reference

NOT TO BE TAKEN FROM THIS ROOM

EXPERT WITH LIBRARIAN'S PERMISSION

